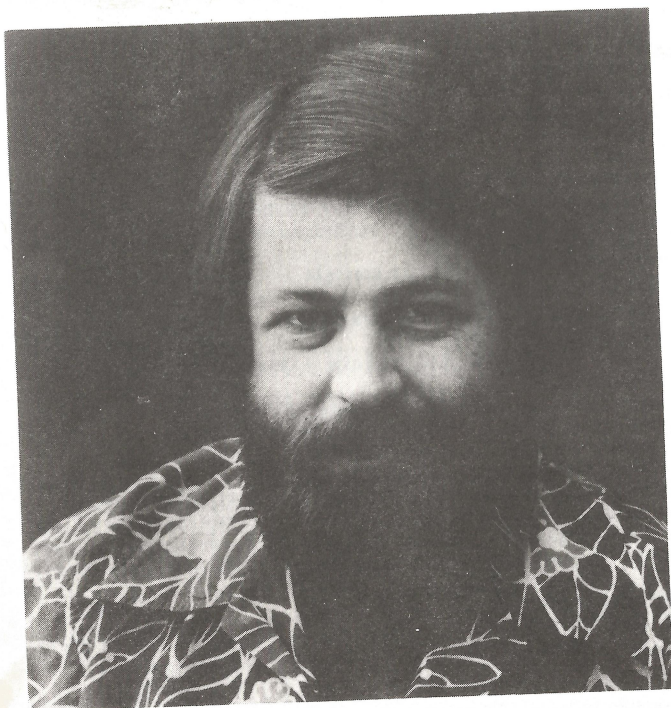


BEACH BOYS STOMP

27

OCT 1981



BEACH BOYS STOMP - OCT 1981

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SUBSCRIPTION RATES (per six issues)

United Kingdom	£3.50	\$10*
Europe/USA	£5	\$12*
Australasia	£6	

(* includes airmail)

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EDITORIAL

For the third year running many of us managed to make the annual Convention an outstanding success. One hundred and fifty three fans converged on Sudbury to sell, swap and buy Beach Boys memorabilia by the load, make new friends, watch some great videos, and most important of all, maintain the music of the World's greatest vocal group is not left behind in the dusty archives of the BBC Library!

Stuart Colman from BBC Radio London, Roger Scott from Capital Radio and Chris White, a Beach Boys inspired recording artist, were all there to share in our love of 'Beach Boy' music. May I thank everyone who attended, we appreciated all the help and interest you showed on the day. A special mention must go to Gerard Hubert, Ingemar Gustavsson and friend who travelled from France and Sweden to be there. Also to Mandy O'Mahoney, for although having the disability of being blind, still managed to share in all the happiness that was present that day. Of course, none of this would have happened without all the hard work that went in to organising the event. Thanks you to Roy and Mike for your fabulous ability to organise a Convention, also thanks to Trevor, AGD, Ann, Simon, Carol and Jim Grant for technical assistance. Dare I say it? "Hope to see you all next year!".

...ANDREW

P.S. Convention pin-badges are for sale at 25p including postage. Also back issues of STOMP 3, 21, 22, 23, 24, 25 & 26 are 25p each or all 7 for £1.25, postage extra at 10p each, and don't forget to send s.a.e. if you want a reply.

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CONVENTION REPORT

CONVENTION, RAFFLE AND AUCTION REPORT FROM ELMS HALL - 12.9.81:

This year I am able to list prizes as they were chosen to give everyone an idea as to how they are valued. We had 13 prizes to start, with 2 later additions.

- 1ST: KTSa and PIC DISC double issue (prize no. 4)
drawn by CHRIS WHITE - white 917 - won by KEITH ROSE
- 2ND: WORLD RECORDS - Capital Years Cassette Set (prize no. 9)
drawn by BARRY APPLEBY - white 982 - won by COLIN ROWLANDS
- 3RD: BEACH BOYS JUMPER (prize no. 12)
drawn by ANDREW DOE - pink 210 - won by MICK KEMPSHALL
- 4TH: SURFIN 45 CANDIX (prize no. 8)
drawer unknown - green 458 - won by RICHARD PROUT
- 5TH: Autographed CARL WILSON LP (prize no. 11)
drawn by GERARD HUBERT - green 341 - won by ANN BOWERMAN
- 6TH: Collectors series Vols. 4 & 5 - SMILE SLICKS (prize no. 7)
drawn by INGEMAR GUSTAVSSON - white 815 - won by RICHARD PHILPOT
- 7TH: Complete PET SOUNDS issues (prize no. 10)
drawn by MIKE GRANT - pink 57 - won by MALCOLM BROWN
- 8TH: CALIFORNIA MYTH/DAVID LEAF (prize no. 2)
drawn by JUNE BAINBOROUGH - green 485 - won by PAUL BANDFORD
- 9TH: All back issues STOMP MAGAZINE (prize no. 3)
drawn by SIMON GRANTHAM - white 854 - won by MARK SERVICE
- 10TH: KTSa INTERVIEW ALBUM (prize no. 6)
drawn by JOHN PORTEOUS - pink 1 - won by PETER WHITFIELD
- 11TH: HERE COMES THE NIGHT 12" promo blue wax (prize no. 1)
drawn by DAVE SAVAGAR - white 865 - won by JOHN HAMMOND
- 12TH: VARIOUS ARTICLES CIRCA. EARLY 70's (prize no. 13)
drawn by JIM GRANT - pink 101 - won by NICK GUY
- 13TH: NME 'LAST BEACH MOVIE' 1975 (prize no. 5)
drawn by ANGELA PROUT - green 318 - won by DAVE WOODHAM

We were served with two additional prizes, 3 autographs and a selection of publicity photos which were won by Steve Wiggins and Colin O'Hare.

I tend to feel the prizes were not quite as good as last year but perhaps that's just me. Total sales this year was 898 compared with 841 last. Attendance was up by 50%, 98 last year compared with 153 this, so that is very encouraging, those who thought about it but didn't turn up have really missed out.

The main attraction this year was the TV Special, closely followed by the Auction. I'll list the items offered with their minimum bids, which is returned to the seller and any profit made has gone to STOMP magazine.

- 1. HONEYS BOX (2nd issue) - minimum bid £5
won by MANDY O'MAHONEY
- 2. HAWTHORNE HOTSHOTS EP (original issue) - minimum bid £15
won by STEVE WIGGINS
- 3. CHILD OF WINTER US PROMO - minimum bid £15
won by JOHN DAVIDSON
- 4. 45 BOX SET - minimum bids £26 - no offers
- 5. PAMELA JEAN 45 US original - minimum bid £28.50
won by MANDY O'MAHONEY (sold for minimum bid)
- 6. KENNY & THE CADETS pink label original - minimum bid £100 - no offers
- 7. AUTOGRAPHED SUNFLOWER SLEEVE - no minimum bid
won by RICHARD PROUT
- 8. HEROES & VILLAINS US 45 with pic sleeve signed by Mike Love - minimum bid £5
won by GORDON TUNNFELT

Bidding was cautious but eventual STOMP profit was just under £80, we will obviously feature this idea again next year. Not much else to add except thank the various people who contributed to the day. Stuart Colman, Roger Scott, Mike Allen and Dave Woodham, Carl Wilson, John Tobler, Jim Grant, NME and Fred Dellar, Nick Kent, Chris White, Simon Grantham, John Porteous, David Leaf, Marilyn High especially, Carol Baldock, Peter Reum, Margaret Grant, Sounds, Catherine Wogec, Stephen Phillips, Andrew Doe, Andrew Holmes, Rick Melliry, CBS, Capitol Records, MCA Records, Susan Komor, Nick Guy, Richard Prout for being so patient, Compendium Books, Barry Appleby for his generosity, June Bainborough, Roy's Dad, Swissair, Peter Johnson and David Dempster plus all the staff on F6, Ingemar and Gerard plus friend for making the trip, Graham Hicks, Stuart Grundy and the BBC.

...ROY

RECORD NEWS

The good news this issue is that at last we have some information on a new Beach Boys release. Firstly, before the end of this year there will be a Double Compilation LP tentatively entitled "Ten Years of Harmony" which contains material from Sunflower onwards originating from Warners and Caribou. A single is scheduled for November 9th release, although at the time of writing it is not known whether this is a new song or a track from the Compilation. The track listing for the Double Album has not yet been finalised but likely for inclusion are Add Some Music to Your Day, Surf's Up, Marcella, The Trader, It's O.K., Roller Skating Child, River Song, She's Got Rythm, Good Timin', Darlin' (live), It's a Beautiful Day, Goin' On, San Miguel and Sea Cruise. *SEE LATE NEWS..FOR TRACK LISTING

As you will see there are two tracks that have not been released before, San Miguel an outtake from 1970, and Sea Cruise an oldie recorded around the time of the 15 Big Ones sessions.

MFP have just reissued the Beach Boys Endless Summer LP on their label. I've seen the cassette which has the picture from the sleeve of the USA Delux Boxed Set instead of the original uncomplimentary artwork. Randy Bachman's new group UNION have released an album on Portrait Records no. PRT 85121, which contains a "heavy" version of "Keep the Summer Alive", which of course he wrote with Carl Wilson and the Group released as Keepin' the Summer Alive. Whilst it's interesting, and has a few lyric changes from the Beach Boys version it is a mere shadow of the wonderful Beach Boys arrangement and performance of the song. There is also out in America a Double Compilation "California USA" by various artists including Bruce & Terry and American Spring (an article on this LP is included in the 'For Collectors Only' section elsewhere in this issue). Adrian Baker has two new records out at the moment neither in his own name, the first as Gidea Park - Seasons of Gold, which is a medley of Four Seasons classics, the 45 no. is POLO 14 and 12" POLO 1214, this latter version contains an extra song OPUS 17. The second record is a reissue of The Tonics - All Summer Long on MAGNET RECORDS MAG 67. Chris Rainbow has a new single on EMI entitled Body Music/Girl in Collision EMI 5215 available on 12". Very good it is too.

That's all for now except to say how much I enjoyed meeting so many fellow fans at the STOMP Convention. Thanks for coming.

...TREVOR

LATE AND OTHER NEWS

Recently the Beach Boys returned to the studio and cut a song called "Sweetie" written by Brian, it is not yet known if this is going to be the new single.

As you all probably know by now the Gidea Park "Beach Boy Gold" reached no. 11 in the BBC chart. "The Beach Boys Medley" CL213, which was edited by John Palladino unfortunately peaked at No. 47 but in the US the medley is no. 12 and still rising. Whatever your thoughts on the medleys they at least meant we had Beach Boys music on the radio this summer. The medley also prompted 20 Golden Greats to climb to No. 22 in the album chart. While the Endless Summer double album returned to the US Chart and is No. 123 as I write.

Let's hope half as many people buy the new anthology when it is issued.

Mike Love has signed to Boardwalk Records which is distributed by CBS in the US. Mike has recorded many songs over the last two or three years, the titles include: Brian's Back, Baby I'm a Changed Man, Daybreak, Beth on the Mesa, California Beach, Dallas, First Love, Wrinkles, Viggie, Some Sweet Day, I Don't Wanna Know, Brand New Start, Tricia, Everything I Touch Turns into Tears, Too Cruel, My Side of the Bed, The Right Kind of Love, Today I Started Loving You Again, Glow Crescent Glow, Little Lela, Rock n' Roll Country Bride, Little Tina, You're Looking Better, 10,000 Years Ago, Over and Over plus new versions of Summertime and Everyone's in Love with You. The new Mike Love album "Looking Back with Love" has a tentative track listing of the title track, Teach Me Tonight, Running Around the World, Oh Those Grills, One Good Reason, Rocking the Man in the Boat, Paradise Found (the only track written by Mike) and oldies Be My Baby (Ronettes), Calendar Girl (Neil Sedaka), On and On and On (ABBA). There is a strong possibility this album might even be released, it is produced by the talented Curt Becher and is by all accounts from people who have heard tracks, very good. *SEE NOTE ON PAGE 6 RE. LOOKING BACK WITH LOVE RELEASE

The "California Beach" project is still being discussed and it is very likely Adrian Baker will be working with Mike Love on this. According to Adrian 'Mike has written some great songs for it and some old Beach Boys songs might be re-recorded as well.' Adrian returns to tour from October 8th through to the 2nd November. In the New Year the group are scheduled to tour Australia and the tour with orchestras is still be planned. Joe Chemay is not with the backing group these days, his replacement is Ernie Knapp. Release is imminent of a Gidea Park album which will include both Beach Boys medleys, Beach Boys Gold and California Gold, The Seasons of Gold medley, Don't Worry Baby, Happy Birthday Brian Wilson, Lolita, My Maria and Baby Come Back. Adrian is working full time in the studio between tours and is very much looking forward to a break around Christmas. Every gig The Beach Boys play in the States goes down a storm these days despite Carl's absence. Mike Love said in a recent radio interview that they did not miss Carl. Who's he trying to kid?

Brad Elliott's book "Beach Boys on Record (1961-1979) should be at the printers while you read this (where have you heard that before), it should be about 500 pages.

Mike Love (sorry, but Mike seems to be the only one doing anything these days) recently played some solo gigs at the Country Club in Reseda and was joined on stage by none other than David Marks who said he would like to go on the road again with the Beach Boys or with Mike's group, David gave an interview in Weekend magazine (US) in August, and for those of you who wondered what he had been doing for the last 17 years or so, he explained he had been living off an estimated unbelievable \$500,000 worth of royalties. David is now 32 and has been writing lots of songs. Here is a brief rundown of David's activities since leaving the Beach Boys. He formed Dave and the Marksmen and then a group with somebody called Casey Kasem, then he worked as a session man with The Turtles. This was followed by a couple of years on LSD in Venice. Later a lot of studio work came his way, next the Berklee School of Music in Boston which lasted three months. He went from there to the New England Conservatory of Music where he learned theory and composition. More session work followed and some LA gigs with Delaney and Bonnie. He then teamed up with Buzz Clifford of "Baby Sittin' Boogie" fame. Again no record deal. He went to Tulsa and hung out with Leon Russell and did some recording, although none of it ever released. The last few years he has acquired occasional studio work, songwriting and now a job as a draftsman.

Now, with the next issue being as close to the 20th Anniversary as possible, how about some of your thoughts on the Beach Boys 20 Years together; send them to me at 22 Avondale Road, Wealdstone, Middlesex HA3 7RE. Maybe we can make it a 20th Anniversary issue.

Blondie Chaplin is featured very strongly on the new album by David Johansen - Here Comes the Night/Blue Sky SKY 84504. Blondie cowrote eight of the songs, Johansen was a member of the New York Dolls.

Finally, will the Beach Boys change their live repertoire to promote a retrospective from the last ten years as they usually only feature about two songs from this era?

...MIKE

N.B. Just received a note from Alice re. tour dates (if anyone wants these, I can send them a copy), and she also mentions that Mike Love and his band the Endless Summer Beach Band are to release Looking Back with Love on October 1st in the US, but don't have a UK date as yet.

...ANN

WIPED OUT (and other negative cliches)

It's never pleasant, documenting the drawn-out death throes of an institution you've come to admire - often in spite of itself - and, in a perverse way, even to love; sadder still when the instigators and ongoing participants of that institution signally fail to notice the demise, continuing to go through the motions seemingly unaware of the spectacle they're making of themselves.

In the winter of this year of grace, 1981, the Beach Boys will, by their reckoning, have existed as a rock & roll band for twenty golden years. Which illustrates perfectly how utterly out of touch with the harsh realities the band have become; as a cohesive group of creative musicians, the Beach Boys became extinct in 1970 since when without exception, their LP's have been an uneven mixture of essentially solo tracks fleshed out with classic (and not-so-classic) cuts from the vaults. As a group by ANY definition - save as Cousin Love's Travelling Revival Show - the Beach Boys called it quits after the release of "Keepin' the Summer Alive" (a wonderfully ironic title for what could quite possibly be their last studio LP!). For the last eighteen months or so, the Beach Boys have lurched along with but one intent; seeing out the twenty years. That they have, seemingly not the least notion as to how to 'celebrate' this milestone whether by means of new product, the release of worthwhile archive material or, failing all else, a decent gig once in a while, indicates how the music has become secondary to merely existing....

Am I being too harsh? Consider the following facts:

- * The Beach Boys have not been into the studios as a band since the KTSA sessions, the closest approach to new group product being the hastily-shelved medley sessions (during which the involvement of Brian and Dennis was, at best, minimal in the extreme).
- * The live shows have slowly regressed to the 1969 level - a greatest hits and goodies package (OK, so recent gigs have included Sail On Sailor and Back in the USSR; not good enough) increasingly ineptly performed. The July 4th show this year could quite possibly be the most embarrassing live show by a major band in the history of modern music.
- * As a consequence of the dearth of new material and the self-perpetuating time warp of live shows, Carl, ever the most easy going of the band, called time-out and departed, scattering some most uncomplimentary comments concerning his brothers, cousin and friends. His most recent statement laid down three conditions for his return; rehearse for the live shows, record some new material and stop drifting towards the cabaret/night club lounge circuit, conditions which make his return to the fold doubtful in the extreme, as things stand.
- * Bruce, the great Mr. Fixit, has similarly recently announced he can't get all the band into the studio together, thus effectively ruling out a 1981 studio LP. Currently (October), the scheduled 1981 product is a compilation entitled Ten Years of Harmony, a strong contender for sick joke of the year.

You, the readers of STOMP, have probably noticed over the past months considerable confusion regarding exactly what's going on in the BB camp on the part of the staff of the magazine, resulting in our announcing projects/product from the band which never materialize. Be assured, our confusion is but a pale reflection of the current uncertainty reigning in the BB camp. It would be heartening (not to mention a relief) to be able to say, "Don't Worry, it's going to blow over and it'll all be OK in 1982", it would be heartening... but I don't think it would be honest.

...AGD

INTERVIEW WITH ADRIAN BAKER

The following is an interview with Adrian Baker by Brian Mathew, on Round Midnight, Radio 2 on 31st August.

After playing I Get Around (Beach Boys version) BM introduces AB as a British musician who has become a Beach Boy 'albeit in a temporary sort of fashion'.

BM: It's an interesting story how this has come about, Adrian, but how do you feel about it, because you also exist under a number of other names as well as in your own right, don't you?

AB: Well, the Beach Boys... it's a kind of music that I've adored and loved all my life... it's not just the Beach Boys, in fact, it's vocal harmony. Ever since the age of 1½ I started to get into vocal harmony, and it's led me to the music business.

Asked about his ability with a number of instruments AB puts it down to his mother who made him learn piano at the age of seven. His mother plays the organ, his father the drums, and they play regularly four nights a week. Adrian, himself says he plays 'basically keyboards, guitar, bass, acoustic guitar' and that his studio took him a year to build - 'a sixteen track'. He says he picked up electronics as he went along, bought a ready made control desk and converted it from eight to sixteen track. Asked about facilities he agrees he could record a small group quite easily, in fact there are three electric pianos at the moment as well as a drumkit. Drum-tracks are done in a garage at the end of the garden to avoid annoying the neighbours.

BM: You've produced a lot of other people on record, haven't you?

AB: Yes, I've produced Liquid Gold, who have had six hits so far... very successful... I play a few of the instruments on the records.

BM: And you do the production yourself in your own studio?

AB: Yes, everything I record I do in my own studio. I don't like working in other studios, in my own studio I know what to do to create sounds.

BM: Now then, I think it's really unfair to say to people 'well, we've heard the Beach Boys and now we'll hear Adrian - how close do they sound?', so what we've done is dub off a little section of one of your records and little bit of one of theirs and stuck them together, so we can really get a very close comparison here, and it goes something like this.

(follows, a short section of AB's Fun, Fun, Fun then the original)

BM: Well, you've got to admit it's close. There is a difference, of course, what would you say it was?

AB: The difference? I would say... the fact that The Beach Boys recorded that in 1965, was it? and they all had to stand around one mike and they only had one take... I think it's the slightly out of tune voices that give it that certain character.

BM: Do you not think, too, that you do inevitably get a different characteristic, because on your own record all the voices are yours, and on theirs there are five guys singing?

AB: Yeah, well I take more time over getting my voices right. I think mine has a smoother appearance to it.

BM: Now, how did The Beach Boys get to hear of you, get to hear your product, and ask you to join them?

AB: Well, dare I say it, Roger Scott from Capital Radio is a great friend of Bruce Johnston and about a year ago Roger Scott gave Bruce Johnston the record 'Beach Boy Gold', and Bruce has been sitting on it for about a year wondering how he could get me involved with the Beach Boys. I think the perfect opportunity has arisen where Carl Wilson has gone on tour promoting his solo album, so Bruce phoned me, totally out of the blue, via Roger, and said come out, meet the guys, and it's ended up with my touring with them.

BM: Well, that's really the next part of our story, so lets, before we get into that in detail, listen to your own record which you put out as Gidea Park.

(plays Beach Boy Gold)

BM: You've been out in the States a couple of months now.

AB: Yes, I've just been back a week.

BM: How many dates did you do?

AB: We did 32 shows in all.

BM: What is a Beach Boy date like now, and what kind of reaction do they attract?

AB: It's fantastic, you would not believe the audiences... I mean the average audience size was about 22,000.

BM: Were most of these dates on the West Coast?

AB: No, actually, they were east coast. We did a few west coast, but they go down a storm anywhere in the States. There's no 'better' part of the States to play.

BM: This is astonishing, isn't it? What was the biggest audience you were in front of?

AB: Ah! That was Washington. I think it was a record breaker of 525,000.

BM: The mind can't conceive an audience of that size... (compares it to the Royal Wedding) ...can people actually hear, did you get any impression of what the sound system was like?

AB: Well, I think Mike Love tested that, and he said 'How are you doin' to the people right at the back, and they all screamed... they could hear it fine.

BM: Were you already familiar with the Beach Boys repertoire?

AB: Oh yes, actually, you would not believe this but we didn't even have a rehearsal...

BM: Good grief... did you fill in one voice... how did it work?

AB: There were obvious parts to sing with Carl Wilson not being there. I just sort of learnt with each gig we did... they gave me different parts.

BM: Are you going to do some more with them?

AB: Yes, I'm going back in about two weeks time to do a tour of Canada.

BM: What about this business of making records - getting back to your own output now - depends to a large extent on what somebody else has done before. I'm not saying it's a copy because it's rather different from that, but you do take someone else's creation and then do your own thing with it, don't you...

AB: mm...mm...

BM: Don't you feel it in any way kind of frustrating in that it isn't something you devised yourself.

AB: Ah... I still do work on my own material, and I suppose, sadly, I haven't had any success with my own material. If there's a demand for that kind of record - Beach Boy Gold - it makes sense, if I do it well, to do it.

BM: Oh sure, I didn't offer that in any sense as a criticism. I just wondered how you felt deep down... you know, you really like to do something that was all yours...

AB: I think I will, it's going to happen... I mean in a way with Liquid Gold. I write the songs, I produce them... that's a little bit my baby.

BM: Sure very much so.

AB: Well, very much so, yeah...

BM: Will you, meanwhile, do more Beach Boy type records on your own?

AB: ...Probably...

BM: Especially as you've now toured with them... do they mind? How do they feel about that?

AB: They don't mind, actually they don't mind at all. No, I probably will do that, I shall make.. I hate the word soundalike... make records with vocal-harmony content...

BM: Fair comment. All right, and off with them, probably to Australia in the near future.

AB: Yes, in January.

BM: And when is your next record engagement, or is it already in the can, in which case don't tell us about it.

AB: I have got something in the can, and I'm not going to tell you about it. (laughs..)

BM: I thought that might be the case, OK, thank you very much for joining us and giving us a glimpse of this rather interesting aspect of the record business. We're going to play another one of yours right now, and it's the current Don't Worry Baby.

...Transcribed by DAVE JAMES

QUESTIONS & ANSWERS

From Robert Wardle:

- Q: I would like more Beach Boys material, and in STOMP 26 there is an advert for BBFUN. I was wondering if I could send the subscription rate to Ann Bowerman for her to pass on because she is the rep for England.
- A: Don't send the subscription to Ann, as this would only delay matters longer, send an international money order for \$6.00 to BBFUN, P.O. Box 84242, Los Angeles, CA 90073-0282. USA.

- Q: Who sings lead on Leaving This Town and Funky Pretty?
A: Blondie Chaplin on Leaving This Town and Blondie & Carl on Funky Pretty.
Q: Are any of these singles valuable?
(a) Don't Go Near the Water - SS2194
(b) Long Promised Road - SS2190
(c) 4 by the Beach Boys EP with sleeve - EAP-1 5267
A: (a) DGNTW - £1.50
(b) LPR - £2.00
(c) 4 by the BB - £5.00
Q: Could you tell me when the Xmas maxi-single was released and if it is rare?
A: Xmas 1977 and it is not rare yet, only worth about £1.50.
Q: Last year I bought an original Surfer Girl LP No. T1981, is it worth the £7.50 I paid for it?
A: Records are worth what you are prepared to pay for them. I would value this in mint condition £6 to £7.
Q: Is Celebrate the News anything to do with the ridding of Charles Manson by Dennis?
A: Don't know the answer to this one, can anyone else help?

From Vicki Fitz-Hugh:

- Q: The Beach Boys have a single out with bits of major songs on it, I've heard they are going to do a whole LP like it, True?
A: No, well hopefully not.
Q: On New Years Eve the Beach Boys celebrate 20 years together, do you know if they're planning any tours in England?
A: No. They are making too much money on the USA to worry about England and they never seem to plan tours more than a couple of months ahead.

From John Melton:

- Q: On the 1969 single Breakaway is Carl singing lead throughout, or is the vocal share for different voice tone effect?
A: Lead vocal is shared by Carl and Alan.
Q: More mysterious, however is why a cut which made No. 6 in our singles chart should have been neglected from any album prior to the two compilations Spirit of America and 20 Golden Greats and do the band ever feature it in concert?
A: I agree with you Jon it is a superb record but it was recorded after the groups last non-compilation album was released by Capitol. The first album it appears on was the 1970 Greatest Hits album and the last was on the World Records Box Set, for the first time in true stereo. I think the last time they sang it in concert was 69/70. There are lots of other great songs the group do not bother to sing in concert.

...MIKE

FOR COLLECTORS ONLY

Recently issued in the USA is an album that is a summer music collectors dream entitled California USA - C2 37412. A double album of sixties and seventies summer hits and misses and it is a delight to listen to. Here is the track listing:

- | | | | |
|-----------|------------------------------|---|--------------------|
| Side One: | Summer Means Fun | - | Bruce and Terry |
| | Girl on the Beach | - | Rick Henn |
| | Over the Summer | - | Sparks |
| | There's No Surf in Cleveland | - | Euclid Beach Band |
| | Minnesota | - | Northern Light |
| Side Two: | Hamburger Patti | - | The Inconceivables |
| | Riding in My Van | - | Lou Christie |
| | Draggin' | - | Roger McGuinn |
| | By Little Cobra | - | The Ripchords |
| | Draggin' Wagon | - | The Surfer Girls |



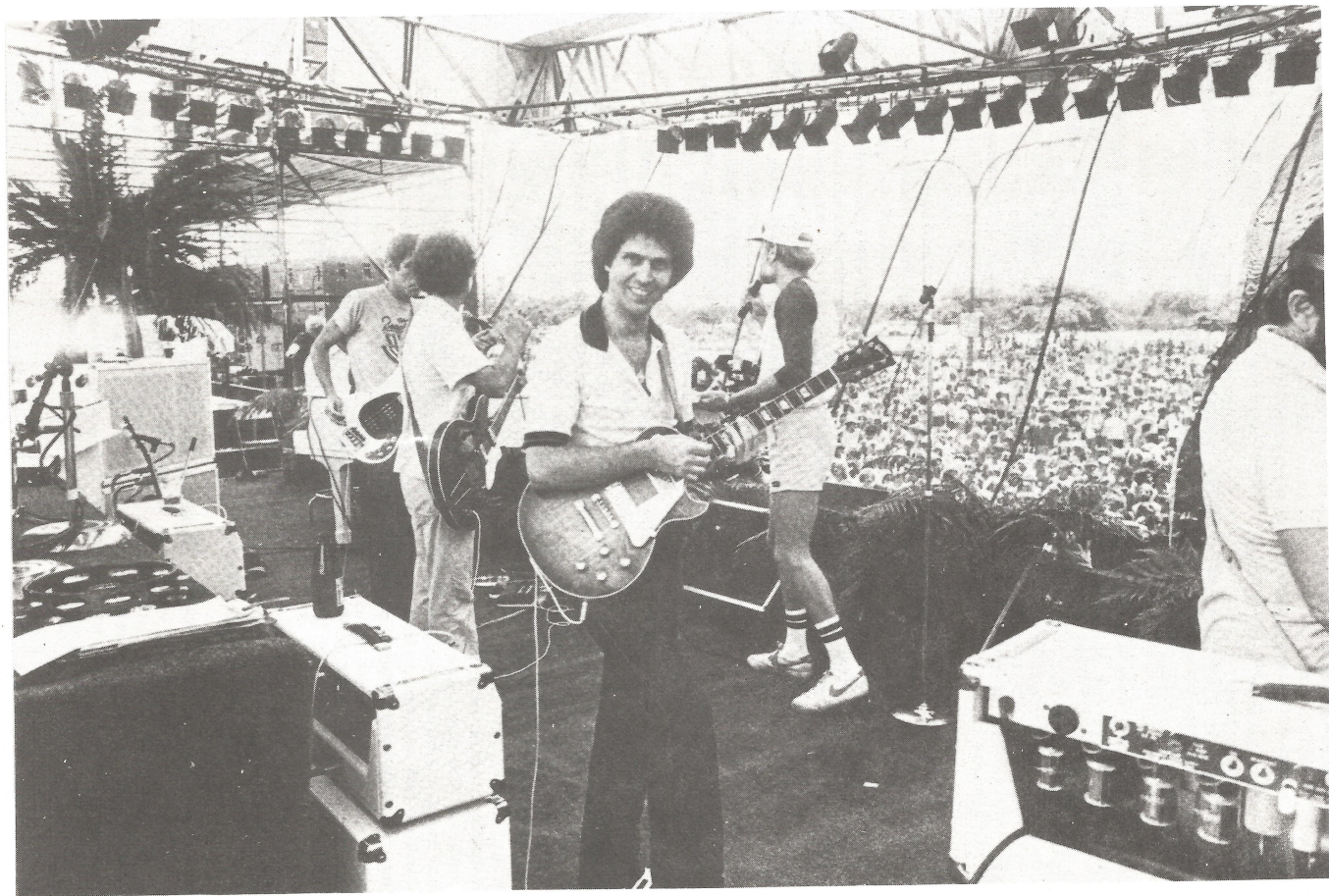


Photo: Adrian Baker with The Beach Boys

Side Three:	Hot Summer Nights	-	Walter Egan
	Stop Look Around	-	Ricci Martin
	Yellow Balloon	-	Jan & Dean
	Swannee River	-	Fresh
	Just One More Chance	-	Hondells
Side Four:	Let Me Make Love to You	-	Flo & Eddie
	Shyin' Away	-	American Spring
	Boat to Sail	-	Jackie De Shannon
	Don't Worry Baby	-	Keller & Webb
	My Impersonal Life	-	Blue Rose

Some of the tracks I have not heard before but they are all good. Former Sunray Rick Henns' 'Girl on the Beach' became an instant favourite. It's good to see Shyin' Away available again. Ricci Martin's track was produced by Carl, and Brian is singing backing vocals on the Jackie De Shannon cut. So look in your local import shop for a copy. Next issue I shall do a top ten values of UK issued Beach Boys and related singles.

...MIKE

A TRIBUTE TO MURRY WILSON

It can be said (I'm saying it anyway!) of the late Murry Wilson, the man who gave the World the Beach Boys, that he was a genius. To bring into the World three such talented sons as Brian, Dennis and Carl is surely evidence enough.

Not only was he the father of the main creative forces of the Beach Boys and uncle of Mike Love, but sometimes and often, manager, assistant producer, mentor, organiser, collaborator, cheerleader and chief bottle washer. All this and a devoted husband too. (Mrs. Andree Wilson deserves a mention at least). I'm sure that Murry, like his eldest son would no doubt have said, "I'm not a genius, just a hard working guy!"

Murry Wilson, creatively ignored in the wake of Henry Mancini, like the true genius that he was, did not stop there. He made an album called "The Many Moods of Murry Wilson" - the most severely underrated album of the past twenty years. This album is a sheer joy and delight to the lughole. In short it is but a wonderment! Full of artistic creativity, emotion and humour, from beginning to end and the whole album is Murry Wilson. It is packed full of surprises, "The Happy Song" and "The Plumber's Tune" being two such examples. Whatever happened to Eck Kynor, the songwriting plumber? (I heard he went round the bend!) On a close listen to "Islands In the Sky", the discerning ear can detect the humble but unmistakable origins of Brian's "Til I Die". Murry's interpretation of Brian and Mike's The Warmth of the Sun is pure beauty, retaining all the emotive atmospheric quality of the original song. Another surprising inclusion on the album is "Italia" by the one and only Alan Jardine and written before the success of The Beach Boys (according to the sleeve notes). A possible predecessor of "The Belles of Paris"?

Finally, surely every true Beach Boys fan would be intrigued, if not moved, to hear a piece of music jointly composed by their father and mother, (namely "Betty's Waltz").

This album is a fitting tribute to the memory and talents of Murry Wilson. My pleasure and satisfaction in owning this record are added too by the fact that I chanced upon it and purchased it for next to nothing on a local market stall!

The smile that you send out returns to you. God bless Murry Wilson, Mrs. Wilson and The Beach Boys.

... KEVIN COOPER

20 YEARS OF SURF, SUN & ROCK 'N' ROLL (cont. from Issue 26)

1975: The Last American Troops leave South Vietnam. Disco emerges as an International Phenomenon. THE BEACH BOYS and Chicago make joint tours of American amphitheatres. Warners release another anthology, Good Vibrations/The Best of the Beach Boys; Capitol does likewise, with The Spirit of America. Wouldn't It Be Nice appears on the soundtrack for the film Shampoo.

1976: America celebrates Its' Bicentennial. Jimmy Carter is elected President. NBC-TV airs "THE BEACH BOYS 15TH ANNIVERSARY TV SPECIAL". Brian Wilson rejoins the Group in concert. Fiteen Big Ones, a mixture of rock 'n' roll oldies and Beach Boys originals, features Brian's first production work of new material since 1972; it joins four other Beach Boys albums on the charts. Rock and Roll Music cracks the Top 10. Capitol releases '69/Live in London (previously available in England only).

1977: President Carter Pardons Vietnam Draft dodgers. Reggi Jackson sets World series record with three consecutive home runs. BEACH BOYS sign \$8 million deal to record for Columbia/Caribou. THE BEACH BOYS LOVE YOU receives critical raves. Dennis Wilson becomes the first Beach Boy to release a solo album, Pacific Ocean Blue. The Joffrey Ballet performs "Deuce Coupe II", a ballet using music by the Beach Boys and Dennis Wilson. The Beach Boys play in New York's Central Park before the largest crowd in their history, an estimated 100,000 people.

1978: 86 million people set new record for sports viewing with Super Bowl XII. US Senate ratifies Panama Canal Treaty. THE MIU ALBUM is the last Beach Boys album of new material for Warner Brothers. A new Christmas Album is recorded but remains unreleased. Brian Wilson, with Mike Love and Al Jardine, write the soundtrack for the film, "Almost Summer".

1979: Oil shortages create lines at American Gas Stations. Patty Hearst is freed from prison. BRUCE JOHNSTON returns to help produce the BEACH BOYS LA (LIGHT ALBUM); Jerry Schilling becomes the band's first personal manager in fourteen years. 200,000 Japanese fans turn out for week-long Japan tour. "Good Timin'" cracks the Top 40.

1980: Mount St. Helen Erups in Washington. Dan Rather named Walter Cronkite's Successor on CBS Evening News. THE BEACH BOYS perform before nearly a half-million people at free 4th of July concert at the Washington Monument. KEEPIN THE SUMMER ALIVE is the group's second Columbia/Caribou release. Carl Wilson begins recording his first solo album. Beach Boys plan 20th Anniversary party for New Year's Eve! (And reporting from little ole England: Unemployment has become a national disease, inflation soaring, payrises almost non-existent, Nigel Dempster (Daily Mail) predicts Charles will marry Lady Di, and THE BEACH BOYS cheer us all up by performing three times at Wembley and Knebworth - at last!).

1981 to be continued - and for those who spotted the deliberate mistake in Issue 26, 1970 was omitted from the original of this somewhat interesting 20 Years of Surf, Sun & Rock 'n' Roll article.

THE BEACH BOYS' SUPPORTERS CLUB 3RD ANNUAL OUTING

For the third time in as many years, an increasing number of similar minded fans converged in one place to pay homage to Mike Grant's TV set! No, I think we were there to show that even if the individual Beach Boys don't care about the Group as much as we would like, we the fans, do - also you get a free badge.

I arrived about an hour late and obviously the buying, selling and trading of vinyl had been happening at a furious pace, as anything worth having had long gone, judging by the sorry state of the debris left on the tables when I eventually looked around.

I was, however, in time for the first video session. It was the 20th Anniversary Tribute and it promised to be a real stunner and it nearly was. The old film and TV clips were wonderful: "The Girls on the Beach", "The Andy Williams Show" and others showed us the naive and innocent bunch of hit makers we all love. Unfortunately these gems were all too short. The rest of the video, apart from a few useless interviews, was taken up with a selection of old favourites recorded at Knebworth and the 4th July Washington concerts last

year. Both of these concerts were seen in full at last years Convention. As a celebration of 20 years at the top (well nearly) of the rock world, the video told us nothing about the development of their career, instead it was just a jumble of bits of pieces from past and present, stuck together (just like a Beach Boys album). I stayed to watch it a second time though.

Roy Gudge, looking like he had fallen off his surfboard and now known as "wipe-out" to his friends, took to the microphone to tell us all how wonderful the raffle prizes were and introduced the auction. Having an auction was a smart idea: the Honeys boxed set was snapped up as was the Hawthorne Hotshots EP and the US Child of Winter promo soon disappeared too. The final bidder for the signed Sunflower sleeve must be a rich man. Strangely an original Pamela Jean did not reach its reserve and I wasn't exactly trampled in the rush to get hold of a "PINK LABEL" (wow) Barbie by Kenny and the Cadets at £100. How odd! The last item, a signed copy of Heroes and Villains on Brother Records, I actually put in a bid for: the price dragged itself up to my bid of £11, then someone shouted "£15" and that was it. I wasn't going over £12 anyway.

The second video session proved to be a mixed bag. The last scene from the Jan and Dean TV movie, with guest appearances from Bruce and Mike, was real heart wrenching stuff. But there was better to come. A quick clip of Surfer Girl and Surf City from the "Heroes of Rock and Roll" movie, then a real goodie: Nationwide 6th June 1980. Mike and Al fraced by Sue Cook. She asked them how often they surf, Al tries to be polite but Mike absolutely takes the mickey, every answer is more sarcastic. She thanks them and wishes them luck with the concerts and we see a great piece of film of Carl singing Keepin' the Summer Alive. Mike features again in the two promo films of Celebration performing Almost Summer and Cruisin'. A home-made video of the Dutch concert last year came next: the single view-point got a bit boring and the sound could have been better, but it wasn't bad. Considering the Beach Boys have made nearly 30 albums, when I hear the intro of Good Vibrations or California Girls for what seem like the 20th time in as many minutes, I begin to wonder if this is the group I admire so much for writing and performing brilliantly some 250 songs. The final video, therefore had a treat in store: from 1975's Rockin' New Year's Eve, the Beach Boys performed the usual stuff but then Chicago performed Wishing You Were Here with Carl, Mike and Al providing the harmonies, a spellbinding rendition, terrific.

Finally, THE RAFFLE. The prizes were good but not a patch on last year. I had most of the prizes so I had my eye on the slightly less than mint condition Surfin' on Candix. As fate would have it, I was asked to draw a ticket (thanks Trevor!) and that winner chose the very prize I was after. All I got was a bunch of photocopies - a great return for £5 worth of tickets! Only one thing remains to be asked about the raffle: why does the same person win the signed album every year? You know who you are. Yes you! (Typist note: Who ME! the two signed albums are the only things I've ever won apart from a felt duck, and who wants that!)

I would not have missed the Convention for the world and I went home with an album, two singles, a slightly lighter wallet, a bunch of photocopies and a free badge. My thanks to the organisers and see you all again next year.

...NICK GUY

LETTERS

Come Back Carl - all is forgiven...

It's not often I write to these hard working fellows at STOMP and contribute to the mag, but I just had to this time. I've just heard a tape of the July 4th concert in Washington and I'm stunned. Now I heard that when they played at Anaheim in May without Carl, Brian sang. Or tried to anyway, quite a few songs in fact. One quote was 'It's different' (God only knows) but I thought it can't be that bad. Foolish boy. But it is.

Brian singing God Only Knows is like... is like, its pathetic. Following on from what Rick Smith said in STOMP 26, if you like Mike Love - fine. Even his vocals were not so hot, nor Alan's. Without Carl they just are not the Beach Boys. It is hard for me to say this, but, if the band did play England again, without Carl then I don't think I would go and see them.

Now old STOMP fans will know me, I'm a nutease on the Beach Boys but it has got to be said for once and for all, without Carl the Group is nothing. Sorry Mike, Andrew, Roy etc. CBS and Brian. It is time to throw the towel in. Come back Carl for one last Tour and then say goodbye to the Beach Boys.

Beach Boys R.I.P.

JOHN PORTEOUS

The Italian point of view...

I believe I'm the only Italian subscriber to STOMP, but you must not be surprised with this fact, you should rather be surprised you've got even one Italian subscriber! Why? The simple reason because of a total lack of promotion. The first and last personal appearance of the group in Italy was in 1968 when they sang (in playback) the beginning of Heroes and Villains and Do It Again (no longer than five minutes). Since then there have only been a few, very few, appearances on TV. I think I have seen my pet group no more than ten times in 13 years! The latest single released here was Cottonfields. So I really think I am something of a "white fly" in the midst of the thousand fans of Beatles, Rolling Stones etc.

Everything began in 1966, when I was 15 years old, and I happened to hear Good Vibes on the radio. I was just "wonderstruck" by the new kind of sound floating into my ears. I immediately realised I was listening to something that was over-coming contemporary music by ten years at least. It was the beginning of my Beach Boys mania! And I'm still persuaded that this song is the group's best, not only because of the large sells, but because it is so personnel and inimitable and includes all the good things the BB's made for music in the last 20 years.

I really became a fanatic, always searching for news and records, fighting against the difficulty of finding material and against my chronic lack of money (I was a student), ignoring everything about the former glory of "surf music" and "hot-rod" - so that I didn't fail to get many records, but I had to wait until the last two years just to hear (at last) the older LPs (Surfin Safari, Shut Down II, Surfin' USA, Jan & Dean) and I still had trouble finding many others (Smiley Smile, Pet Sounds).

Some words about the 70's: Surf's Up is, in my opinion, an excellent album (may be the best ever released) and it's a rare, for the group, example of good lyrics (not only good harmony). May be that was its fault for people who didn't understand anything about music. It was not commercial enough for being a Beach Boy record!!! The following LPs were not always showing the group at their best (worst of all Carl and The Passions), but I think that Holland and KTSA are really good; anyway there was every year (except for the blackout period 73-75) a couple of cuts, that might have been bestsellers, if only they had been adequately promoted (what about, California Saga, Sail on Sailor, The Trader, It's OK, Susie Cincinnati, Rock and Roll Music, Let's Go On This Way, Roller Skating Child, Good Timin', Lady Lynda, Winds of Change, Matchpoint of our Love, Little Tomboy, Santa Ana Winds, KTSA, School Days, Living with a Heartache and so on...). It really fills me with bitterness to think that such good songs have been ignored just because no magazine, no DJ, no radio station announced them to the public (not Italian but European public!); because it is clear that it is not the people who choose the best seller, it is the mass-media who make you buy or not - And it is too easy to criticise saying the BBs have done nothing new or better than what they did in the 60's but what are the Rolling Stones doing now? Aren't they making the same kind of music as in the 60's? After all, the DJ's play them a lot?

Just to finish, my choice of favourites:

- | | | | |
|------|---------------|------------|----------------------------------|
| LPs: | 1. Surf's Up | Pet songs: | 1. Good Vibes |
| | 2. Pet Sounds | | 2. Surf's Up |
| | 3. Holland | | 3. Wouldn't It Be Nice |
| | 4. KTSA | | 4. Fun, Fun, Fun |
| | | | 5. Till I Die |
| | | | 6. California Saga |
| | | | 7. The Trader |
| | | | 8. California Girls |
| | | | 9. A Day In the Life of a Tree |
| | | | 10. KTSA (title song and others) |

MAURIZIO SALANDINI

Andrew,

I know personnel changes are frequently written about (STOMP 24) but I thought I'd write about it anyway. Many BB fans, for want of a better word, don't believe in changes. But I only hope that the Beach Boys have enough sense to enroll Adrian Baker into the band.

I know their last attempt at adding members wasn't very productive either vocally or in the songwriting sense. (No offence to Ricky or Blondie, who are both fine musicians). But to face facts they didn't really fit in. But Adrian must surely be a much better prospect. He's proved his vocal and musical abilities by his Gidea Park single and other records including Sherry and Don't Worry Baby.

This enthusiasm for the band is boundless, as revealed in interviews he has given (STOMP included). And it is exactly what the BBs need as they seem to be "stuck in a rut" at present. He has revealed to the press that he has written some songs in the old 60's BB style. What a great opportunity to bring out a cracking album for their 21st birthday, who knows, it might even spark Brian into some action and get him interested in writing classics again and even release "Smile" (I've fainted).

(I'm up again now). I believe Adrian would give the BB the much needed "shot in the arm" and would bring them into the 80's with a bang, and not let them creep in through the back door unnoticed by the masses.

While on the subject of changes if any BB manages to read this how about changing producer. I've three suggestions: 1. Bob Gaudio of the Four Seasons - the "who loves you" album is a classic. 2. Gary Usher - the production on Bruce's album is Ace. 3. Let Brian do it.

Thanks for your time, (good luck, Adrian)

NICK BAKER

Andrew,

I have been musing of late, on the somewhat barren musical news involving the BBs. Have the musical ideas of the group members dried up? This doesn't appear to be the case, as Carl and Mike have been pursuing their own ideas from outside the group. So what then.

A Stars on 45 of their old hits, would seem to suggest that (a) they feel it is better than anything in the pipeline or (b) there is nothing in the pipeline at the moment. The tours they have undertaken are no help either. There is less time for work on an album, and so consequently nothing much gets done, not a whole album anyway. For a band whose average age is around 36 or 37, tours can only be seen as hinderances to their musical evolution.

There now seems to be little likelihood of any new (as opposed to unreleased) material, by the end of the year. We have to contend with playing old tracks, good though they are.

I yearn for something new to play. So I hope (I plead) that a new album will be forthcoming in the next six months. Because if it isn't the end could be nigh.

ANDREW SMITHEN

BEACH BOY TO PLAY BODEGA

The following article is taken from a San Jose, CA, Newspaper on 3rd August 1981:

Mike Love has a surprise in store for Steve Thomas on Friday night when the lead singer from the Beach Boys plays the Bodega. Oh, it's the real Mike Love, all right - the tall, red-headed one. With the funny hat. The one who struts around singing lead vocals on Beach Boys' hits like California Girl, Fun, Fun, Fun and Good Vibrations.

When he headlines the two shows Friday night, Bodega owner-manager Thomas expects to hear 90 per cent Beach Boys songs beginning with those three, ending with Help Me, Rhonda and with a few Mike Love originals stuck in between. But, Love and the Endless Summer Beach Band intend to do medleys and more originals than Thomas probably expects.

"We can do those high harmonies, but we don't sound exactly like the Beach Boys", Love said in a telephone interview from his Santa Barbara home, which overlooks the beach.

"Because I sing leads it sounds something like the Beach Boys, but because the background vocals are different, the voices are different. To me, we sound more like the Doobie Brothers than the Beach Boys, because we're a band of very proficient musicians who sing - compared to the Beach Boys, who are a band of very proficient vocalists who have musicians playing for them".

Lately, the smooth harmonies from the onstage Beach Boys have again been contrasted with discordant notes being heard from the offstage Beach Boys as they discuss their career goals. Love, the oldest of the five, celebrated his 40th birthday in March. Each of the others - Carl, Dennis and Brian Wilson and Alan Jardine are in their 30s.

At 34, Carl is the youngest member of the five Beach Boys who reportedly plans to return to the world of sun, sand and surf starting in September. Last month, Carl swore he would never return to the fold as long as the Beach Boys (1) weren't rehearsing, (2) weren't recording new songs and (3) weren't looking for one-night rock and roll gigs geared for younger audiences instead of playing for weeks in Las Vegas-type shows.

Love said all of Carl's grievances have been addressed. The band will hold rehearsals and will return to the studio to record an album, probably in September. Although Carl has one more tour as the opening act for the Doobie Brothers, he will be back, Love said.

"I just talked to my cousin, Brian Wilson" Love said, one of the few times he acknowledged Brian as his cousin. He never called Carl or Dennis Wilson cousins - just Brian, the 38 year-old genius behind the Beach Boys.

Meanwhile, when Love and his band appear here Friday, the musicians in the lineup combine both Beach Boys and current Santa Barbara-based sessionmen.

On drums and percussion will be Bobby Figuero, who played percussion and drums behind Dennis Wilson for eight years with the Beach Boys; Jim Studer on keyboards, formerly with Jim Messina's band; and Randy Kirsch and Jeff Fosketh on bass and lead guitar, both from Reverie.

"Jeff plays exactly, note-for-note what Carl plays on the original record, so Fun, Fun, Fun and Surfin' USA stuff sounds almost identical to the Beach Boys" Love said.

Neil Sedaka's Calendar Girl opens the set, but from there, the group has written a number of others. There's one called Brian's Back which Love called a contemporary rock and roll

musical tribute to "my cousin Brian" reminiscing about growing up together.

Abba's On and On gets a Beach Boy-like sound, complete with the "doot-doot-doot-doot" backgrounds, and there's a very unBeach Boy-like trilogy, 10,000 Years Ago which opens with the lyrics about the primordial flood, catches up to contemporary times and closes with a spacey, futuristic instrumental in the third segment.

Thomas probably won't be the only one surprised at hearing the new Love.

* * *

A BEACH BOYS PARTY

The two recent concerts that I have attended either in person or through the media were the August 20th show at Red Rocks, Colorado, and the July 5th Long Beach show broadcast by satellite over most of North America.

The atmosphere reminded me very much of the media "splash" style used by political groups who have a desperate fear that they will not be heard from unless they do things "in a big way". In the 1960's such events were called "happenings". A third rate motor cyclist named Evel Knievel promoted such a hype event in his early 1970's attempt to jump a western US canyon on a motorcycle. The thing about the jump was nobody ever took Evel seriously again after it was over.

When I watched the concerts last July 4th, 1980 and this July 5th in Washington and Long Beach respectively, I got the same feeling. The music was tired! Few songs were sung competently, studio remixing and mixing board tactics notwithstanding. The concert at Red Rocks which I saw in person was similar. Every time Brian Wilson would try to sing a high note, hired guns would step in and sing it for him. The pained and disgusted look on his face was hard to bear. It was as if they were sweeping dust under the rug when the hole house was dirty. Wrong notes were rampant, no one sang on key consistently, and the bass player was so loud, the ragged harmonies couldn't be heard. It had to make me wonder if the bass was mixed that way on purpose. The songs were strange. They played very little past 1966, and seemed to avoid songs demanding even a modicum of harmony singing. Heroes and Villains, and a number of the songs which made them popular with the fans from the early 70's were conspicuous in their absence. The version of Be True To Your School was a lift of Papa Do Run Run's arrangement of the song. The Beach Boys copying a copy of their own original record.... certainly a strange twist of fate. I'm waiting for the day when they do Surf City, One Piece Topless Bathing Suit, and Horace the Swinging School Bus Driver.

The whole atmosphere at Long Beach seemed like a carnival. When Wolfman Jack showed up I knew I should have been watching I Love Lucy instead. I wanted to see if Little Ricky had been born yet. The Jetsons were on too. It was the episode where George teaches Astro how to fly. But no.... I had to watch Wolfman Jack.

Three Dog Night shared the stage with The Beach Boys. They were good, their song selection was very representative of their career, and Danny Hutton never looked better. In short, they were professional, even if no new material was performed.

There was no such feeling during The Beach Boys segment of the concert. Things were ragged. Mike Love looked like it was his show, which it was, and Brian said it was "the longest day of the year". To hear Wolfman Jack, one would have thought The Beach Boys normally played like they were that day. I shuddered, and hoped it wouldn't get any worse. It did.

The show on August 20th was the litmus test for me. If the debacle on July 5th was repeated, I was going to do a Carl Wilson and not show up again until they rehearsed. Red Rocks is a beautiful place to see a concert. Situated near Denver, Colorado in the foothills of the Rocky Mountains, it is an outdoor amphitheatre naturally shaped and

surrounded by sandstone cliffs which provide nearly perfect acoustics. I have seen and experienced unforgettable shows by Joni Mitchell, Bruce Springsteen, The Kinks, and other fine performers there. The setting was optimal.

After an opening show by the latest Micheal McDonald soundalike, The Beach Boys came out and played the same show they had played on television, July 5th, the same way. After five songs I knew I had been taken. After ten songs I looked at my friends to see who looked the most like a pigeon. We all cooed to the music and I knew Carl's instincts had been right. It had finally become intolerable. Mike Love had won. It was a complete self-parody. Most of all, my heart went out to Brian. He paced before the show, the crowd not recognizing that the big guy walking back and forth before the show like a caged panther was the reason they were all there.

I took stock of the crowd, and realised that they didn't know what Sunflower was, much less Pet Sounds, and if anything clicked in their minds it was wondering which one was in the car wreck in '66. The question which kept recurring throughout the concert was "Am I just too jaded?" I wondered if I had just been there too often in the times when they did play new material, did rehearse and cared about what they sounded like.

The answer is complex and intimately tied up with the politics in the band itself. Mike Love obviously has control and his thumbprint on my forehead as a patron of their music felt like a burn job. Several years ago several friends and myself joked about what would happen if Mike Love ever got control of The Beach Boys. The consensus was stated whimsically that it would be "Mike Love and The Beach Boys" playing garage band-versions of the old classics with no Wilsons on stage in some proto-naugahyde showroom in Las Vegas. This "worst possible" scenario is fast becoming reality. Meanwhile, the new fans continue to flock to the group, others having their own "golden memories" of the good old days back in '74, '71, '67 or whenever. The Beach Boys really were good in live performances. I can see the day in 1985 when some of us will look back at 1981 with fond memories because Evel Knievel will be singing Little Honda with Mike Love before Evel tries to jump the Pacific Ocean on a motorcycle with The Beach Boys live in the background at Santa Monica Pier, with 25,000 pigeons in person and millions of pigeons watching on TV. You, too, can be part of a Beach Boys Party.

Last time I listened, Mike and company were trying to do a concert in San Diego at Fiesta Island, and the city was saying that they didn't want the whole thing in their neck of the woods. Listen, Mike, there's a great little bullring down in Tijuana, but do me a favour and do the concert with a bull present, o.k.?

...PETER REUM

LATE NEWS...LATE NEWS...LATE NEWS...LATE NEWS...LATE NEWS...LATE NEWS.....

The following is a track listing, as received by CBS on 29th September, for the Ten Years of Harmony (best of The Beach Boys 1970-1980)

Side One:	Add Some Music To Your Day	Side Two:	Rock & Roll Music
	Roller Skating Child		Goin' On
	Disney Girls		Cool, Cool Water
	It's A Beautiful Day		San Miguel (unreleased)
	California Saga/California		School Days
	Wontcha Come Out Tonight		Good Timin'
	Marcella		Sail On Sailor
Side Three:	Darlin' (live version)	Side Four:	Come Go With Me
	Lady Lynda		Deirdre
	Sea Cruise (unreleased)		She's Got Rhythm
	The Trader		River Song
	This Whole World		Long Promised Road
	Don't Go Near the Water		Feel Flows
	Surf's Up		Til I Die

ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS....ADVERTS.....

BEACH BOYS - UK, US and CONTINENTAL singles, LPs and concert programmes for sale. Send s.a.e. for list to Trevor Childs, 38 Perry Street, Maidstone, Kent, ME14 2RP.

AUCTION LIST. Send 2 reply coupons to Steve Southerlans, 64 Pecos, Sherman, Texas 75090, USA.

FOR SALE: LA Light Album picture disc £7 each, Jan & Arnie "Jennie Lee" UK London £4, Jan & Dean "Heart and Soul" £2. Offers invited for Jan & Arnie "Jennie Lee" on UK 12" London label. UK "Ten Little Indians" (Beach Boys) original - offers? Billy Ward "Jennie Lee" 1959 London £5. ANDREW - STOMP

BEACH BOYS items for sale: Original singles, mono albums, EPs, Foreign picture sleeves, UK Demos, related items and cover versions. S.a.e./I.R.C. to Nick Duckett, 172 Kings Road, Reading, Berks. (Also autographed programme).

California Music is a mag for BB, Jan & Dean and Surf Music fans. Send 3 reply coupons (from P.O.) to Stephen McParland, 2 Kentwell Avenue, Concord 2137, New South Wales. Australia.

Beach Boys Freaks United is the official fan club. For one years subscription of 4 issues send £3 to P.O. Box 842282, Los Angeles, California 90073.

Surf's Up is the name of the German Fan Club magazine and sends out a quarterly mag. The subscription is £3 by airmail. Send cash only to Gene, Postfach 1129, 6081 Blebesheim West Germany.

Add Some Music is published quarterly, contains album reviews, factual articles and exclusive photos. Send £4 to Don Cunningham, P.O. Box 10405, Elmwood Connecticut 06210, USA.

Celebrate the Newsletter is America's good humour Beach Boys newsletter. Full of jokes... jokes...jokes (all Beach Boys related). For sample send \$1 and nude photo to Marty Taber, 14 West Avenue, Apt. 2, Albion, New York 14411.

The Beach Boys and the California Myth is available from Peter Reum, P.O. Box 1532, Greeley Colorado 80632 USA. Price \$15 postpaid (add \$3 for airmail postage if desired) and allow 4-6 weeks for delivery. Please send international money orders only, cash gets stolen in mails.

Back issues of PET SOUNDS are available from: Peter Reum, P.O. Box 1532, Greeley, Colorado 80632 USA. Issue 1, \$1, Issue 2, \$1.50, Issue 3 out of print, Issues 4 & 5 \$2. All three \$4 to order send international money order ONLY to Peter Reum + \$2 per order for airmail delivery.

L A T E N E W S.....

Mike Loves album and single were both issued in the U.S. the second week of October. The album 'Looking Back With Love' NBL-33 242 Side One - Looking back with Love, On And On And On, Runnin' Around The World, Over and Over, Rockin' The Man In the Boat. Side Two - Calendar Girl, Be My Baby, One Good Reason, Teach Me Tonight, Paradise Found. The title track is the single with 'One Good Reason' on the 'B' side, NB7-11-128. Produced by Curt Becher except the title track co-produced by Curt and Jim Studor.

After just a couple of listens it sounds like a surprisingly strong album from Mike with some good songs old and new and some very Becher influenced harmonies evident.
MORE NEXT ISSUE.